

*Circles*



# MONARCH

## BANJO METHOD.

COMPILED AND ARRANGED

—BY—

GEO. L. LANSING.



NEW YORK

Published by **T. B. HARMS & CO.** 18 East 22<sup>nd</sup> St

LONDON :

FRANCIS, DAY & HUNTER, 195 Oxford Street.



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PROPER POSITION FOR HOLDING THE BANJO.



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# PREFACE.

THIS publication is one of the most complete books of its kind ever offered to lovers of the banjo. It contains all the necessary elementary instructions to enable one to play the banjo by note, which is the only way the study of any musical instrument should be undertaken. There are exercises and chords in nearly all the different keys in which music is written for this instrument, and many examples showing the manner in which some of the passages found in banjo music should be played.

This book also gives several of the most popular songs of the day, to be sung with banjo accompaniment, or used as duetts for two banjos.

Most of the songs are copyrights, and are not to be found published for the banjo in any other form. Besides all this, there are twenty of the most popular pieces of the day, carefully arranged as waltzes, polkas, schottisches, and jigs, giving a larger variety than can be found in any book ever offered to the public. In fact, this book contains many months' amusement for a banjo player.

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## SONGS, ARRANGED FOR VOICE AND BANJO, OR TWO BANJOS.


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# RUDIMENTS OF MUSIC.




## VALUE OF NOTES.



Musical sounds are expressed by characters called Notes; and, as these sounds may be long or short, their duration is indicated by a particular form of the note.



The longest sound is designated by this character, , which is called a Whole Note, the duration, or time of which, is determined by counting four.

A sound continued but half as long, that is while counting two, is expressed by a Half Note, the stem of which may be turned either upward or downward, thus; 

A Quarter Note, or one count or beat, is made thus  with the stem either way.

All notes of shorter duration, are expressed by bars across the stems, thus; Eighth Note  Sixteenth Note  Thirty-second Note 

When several notes of the same character follow in succession, the bars are usually connected in this manner, Eighth Notes thus;  Sixteenth Notes thus;  etc.

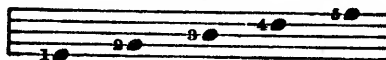
We often find eighth and sixteenth notes connected in this manner, , and other combinations, as follows; 

The first seven letters of the alphabet are used to represent the different tones; viz, A B C D E F G.

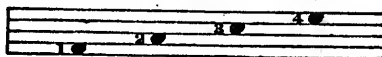
The first thing necessary for notation is the staff, consisting of five lines and four spaces.

## THE STAFF.

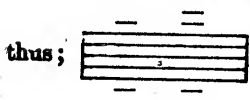
LINES.



SPACES.





When five lines are not sufficient to represent all the sounds, lines are added called ledger lines



Notes are distinguished by their position on the staff.

A sign called a Cleff is used to establish their names.

There are two kinds of cleffs used in music. The Treble or G cleff,  and the Bass or F cleff, . The treble cleff only is used for Banjo Music.

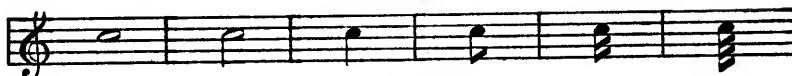
# RUDIMENTS OF MUSIC.

## THE RESTS.

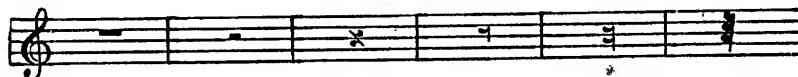
Every note has its corresponding Rest, denoting silence, or a pause ;

### EXAMPLE.

#### NOTES.



#### RESTS.



## TIME.

By Common Time which is expressed by these characters,  $\text{C}$  or  $\text{C}$  and sometimes by the figures  $\frac{2}{2}$  or  $\frac{4}{4}$  etc., we understand that each measure contains music to the value of four beats, or one whole note, which is made up in time by any combination of notes or rests, thus ;

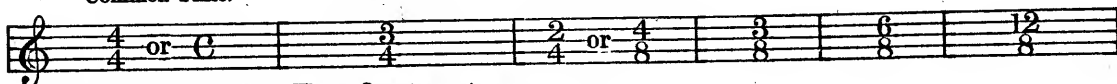


The various figures used in indicating time are these. The upper figure indicates the number of notes to a measure, and the under one the kind of notes.

Common Time.

Three-four time.

Two-four time.



Four Quarter notes. Three Quarter notes.

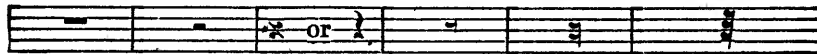
### EXAMPLE.



A Rest is a character indicating a temporary suspension of sound or pause while playing. There is a rest to correspond with every note, and which has the same value in regard to duration of time as the note.



Whole rest. Half. Quarter. Eighth. Sixteenth. Thirty-second.



EXAMPLE.



A Dot placed after a note or rest, increases the value or length of the note or rest one-half of its original value. For example; when playing a half note, you count two, but should a dot be added, the note is held while three is counted, thus;  $\text{P} \cdot$   
123

EXAMPLE.



SHARPS, FLATS and NATURALS.

In order to alter the tone or pitch of a note, and to bring in use the half tone which exists between two whole tones, characters called Sharps and Flats are used. A Sharp (#) placed before a note, raises it a half tone.

A Flat (b) placed before a note lowers it a half tone. When these signs are placed at the commencement of a piece immediately after the cleff, thus:  $\text{F} \#$  they are called the signature, and designate what key the piece is in.

When so placed they affect all notes throughout the piece bearing the same name as the lines or spaces on which they are placed.

A Natural (n) placed before a note, cancels the effect of a # or b on all the following notes of the same name or degree in that bar, and restores the note to its original tone.

Besides being used for the signature of a piece, Sharps and Flats are introduced in musical compositions, and are then called Accidentals.

An Accidental (#, b or n) placed before a note, affects all the following notes of the same name in that bar only.

The Tie Or Slur, is a curved line placed over or under two notes of the same degree on the staff and indicates that the first note only is played, and the sound prolonged the value of the two notes.

EXAMPLE.



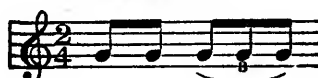
THE SLUR.

The slur is a curved line placed over or under two or more notes, occupying different positions on the staff, and signifies that they are to be played in a smooth and connected manner.

THE TRIPLET.

When the figure 3 and a slur are placed over or under a group of three notes, the group is termed a Triplet, and the three are played in the time of two notes of the same value.

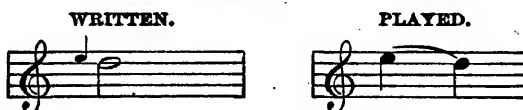
EXAMPLE.



This sign  $\wedge$  which is termed a Pause or Hold, when placed over a note or rest, indicates that the player can hold the note or rest beyond its regular time.

The Grace note, is a small note placed before a large one, and generally borrows half the value of the principal note, which consequently must be played shorter.

## EXAMPLE.



When the grace note has a line drawn through it, thus;  $\text{♪}$  it is played very quickly and takes very little time from the note before it.

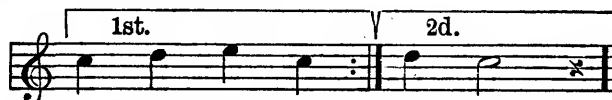
Double Bars are used to divide a piece of music into two, three or more parts, called strains, and are always placed at the end of a piece of music, or strain.

When dots  $\text{⋮}$  are placed on one side of the double bar, the part on the same side as the dots is to be repeated.

The letters *D.C.* placed at the end of a piece, or a double bar, signifies to go back to the beginning, and play to the double bar with a pause  $\wedge$  over it, or the word *Fine*, which means the end.

When the sign  $\text{§}$  or the letters *D.S.*, are met with, it signifies to go back to where a similar sign is placed, and play to the end indicated by the pause, or word *Fine* at the double bar.

When the figures 1 and 2 are placed at a double bar thus;



They signify that in repeating the strain, (which is indicated by the dots at the double bar,) the part marked 1 is omitted, and instead of it, the part marked 2 is played.

Marks of expression to indicate loud *f* and *ff* the latter meaning very loud, *p*, soft, and *pp* very soft.

## MANNER OF HOLDING THE BANJO.

Rest the rim on the right thigh, let the thumb of the left hand rest lightly on the neck near the nut, so that the hand shall not be at all cramped, but free to move gracefully up and down the finger board.

## THE RIGHT HAND.

Rest the upper part of the wrist, or fore arm upon the rim about three inches from the tail piece, place the little finger on the head near the Bridge. Pick the first string with the second finger, the second string with the first finger. Use the Thumb on the third, fourth and fifth strings. This is the rule in all playing, except in chords of four or more notes, when the third finger also is used.

All the fingers of the left hand are used in stopping the strings—except the thumb.

## "POSITION" AND "BARRE."

Each fret on the Banjo represents a Barre or Position. When the hand is next to the nut it is said to be in the first position.

Each position is determined by the fret that the first finger is on.

Do not confound the term Barre, with the term Position. In making a Barre, the first finger is placed across the finger board so as to cover two or more strings.

## ADVICE TO THE BEGINNER.

"There is no Royal road to knowledge." If you wish to become an expert Banjoist you must work. Inquire of any skillful musician how he acquired his success,—he will tell you by hard study and perseverance.



## HOW TO TUNE THE BANJO.

Stop 4th string at 7th fret, tune 3d in unison.

" 1st " " 5th " " 5th " "

" 3d " " 4th " " 2d " "

### NATURAL SCALE ON BANJO, A MAJOR.

4th String. 3d String. 2d String. 1st String. 5th String. 1st String.

a b c d e f g a b c d e f g a

Frets. 0 2 4 5 0 2 0 1 0 2 3 0 7 9 10  
Fingers. 0 2 2 4 0 2 0 1 0 2 4 0 1 3 4

4th string. Nut. 3d string. 2d string.

Open A. 2d finger B. 2d finger C. 4th finger D.

6th string. 4th string. 3d string. 2d string. 1st string.

Open E. 2d f. F. 1 A. 1 G. 1 A. 2 f. C. 4 f. D. 5th string open. 1 f. F. 3 f. G. 4 f. A.

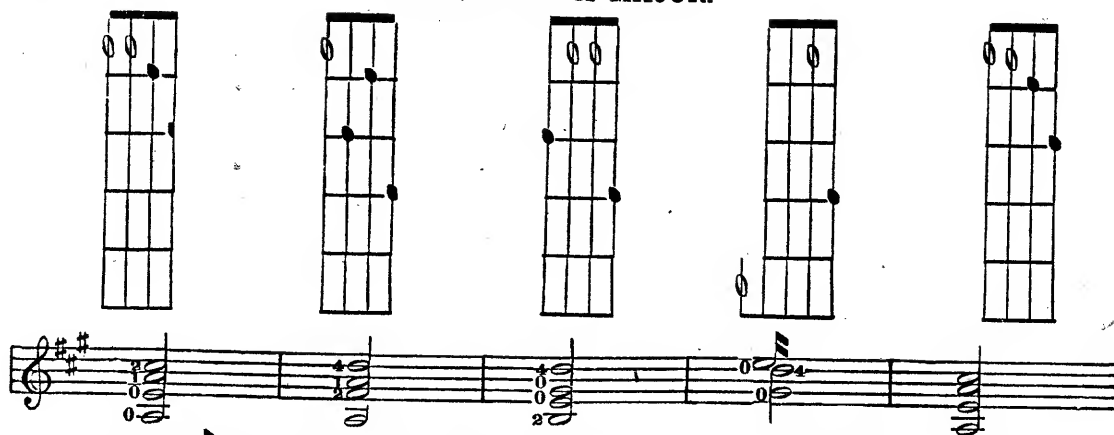
**The diagrams above will explain the correct fingering of the Scale of A Major.**


### EXERCISE No. 1.

### SCALE EXERCISE.

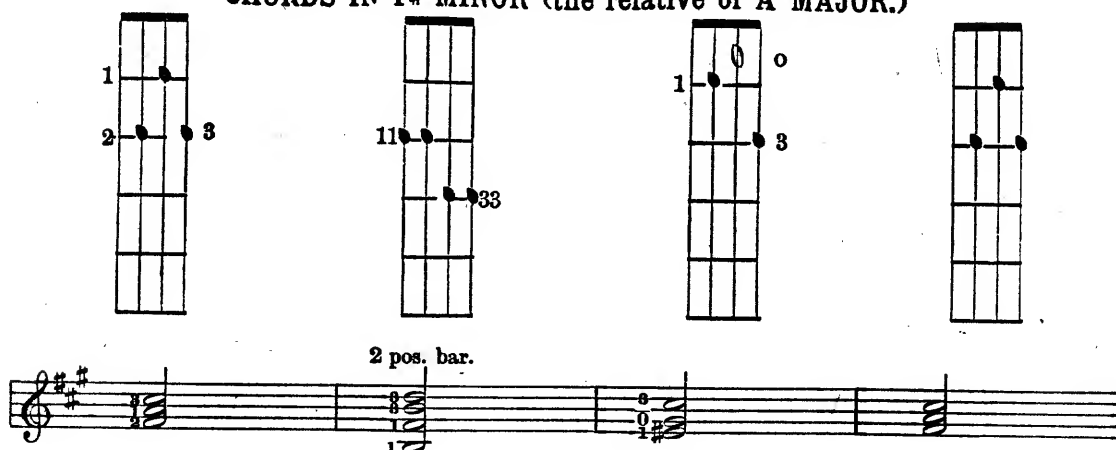
Musical score for "SOME MEXICAN". The score is written for two staves in G major (one sharp) and 2/4 time. The melody is simple and rhythmic, consisting of eighth and quarter notes. The first staff begins with a treble clef and a key signature of one sharp (F#). The second staff continues the melody. The title "SOME MEXICAN" is centered above the staves.

## CHORDS IN A MAJOR.

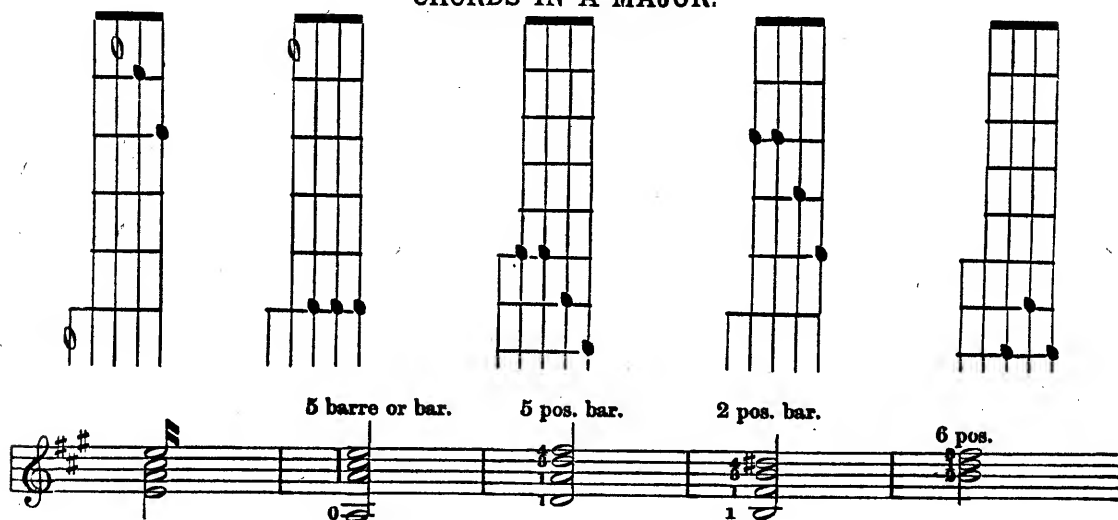


A Flag  on E signifies that the note is to be played on the fifth or short string.

## CHORDS IN F# MINOR (the relative of A MAJOR.)



## CHORDS IN A MAJOR.

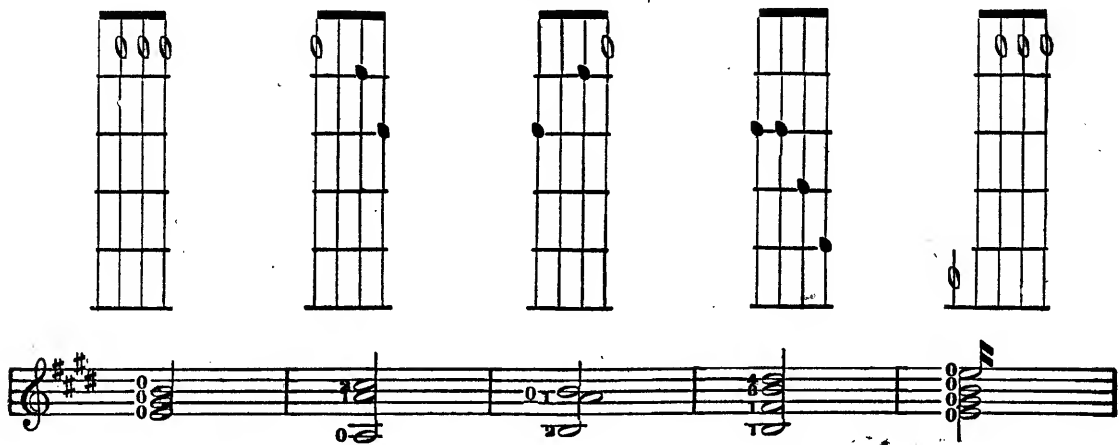


## SCALE IN E MAJOR.

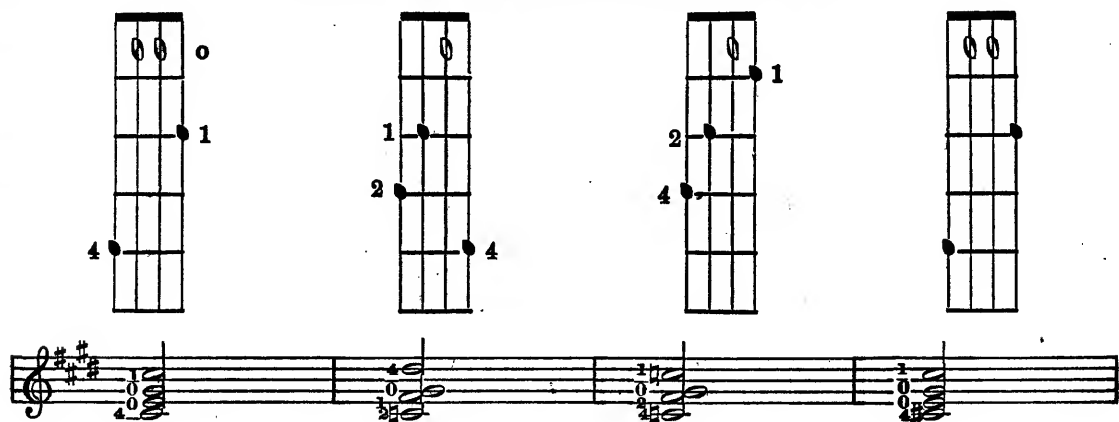


# CHORDS IN E.

9



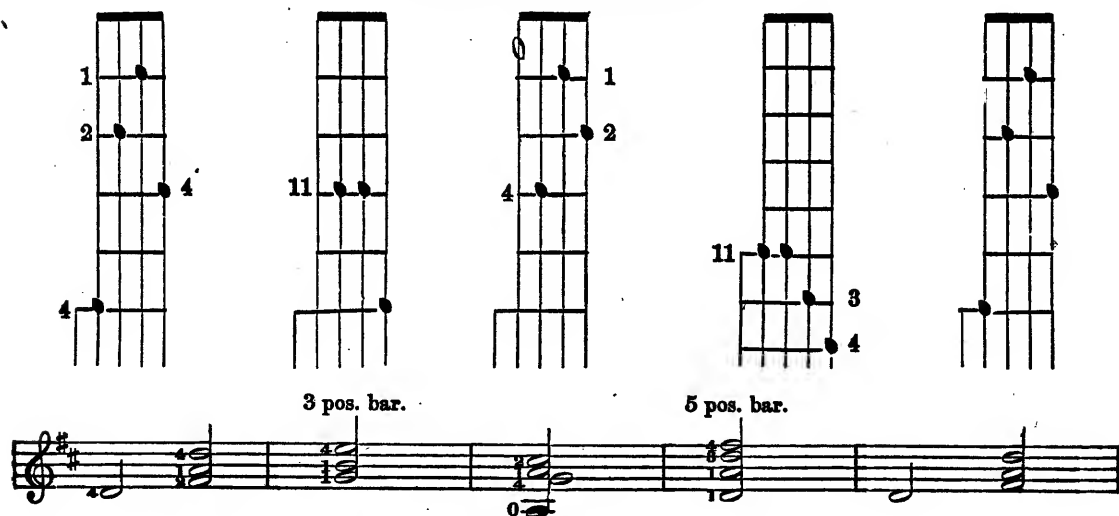
## CHORDS IN C# MINOR (the relative of E.)

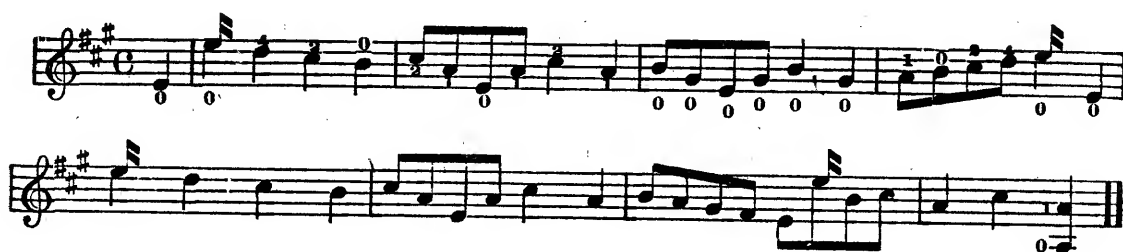


## SCALE IN D MAJOR.

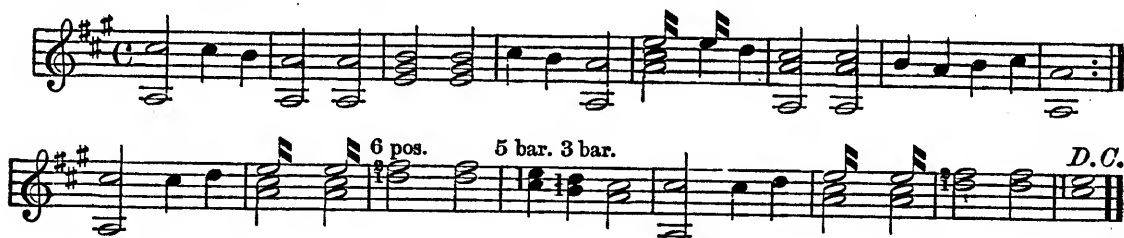


## CHORDS IN D MAJOR.





## DAYS OF ABSENCE.



## DREAM FACES.

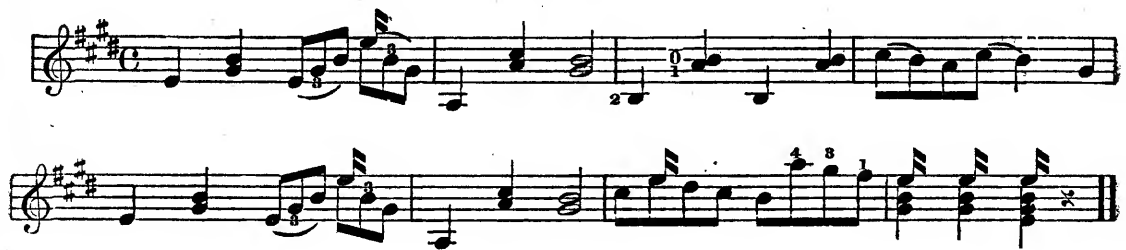


## THE IRISH CHRISTENING.

DAN. MAGUINNES.







## SCHOTTISCHE EXERCISE.

Tune 4th String to B.



## EXERCISES IN D MAJOR.



## POLKA EXERCISE.



## MY PET WITH GOLDEN HAIR.

SONG AND DANCE.

By M. H. ROSENFELD.

Arr. by G. L. L.

*Tempo di Schottische.*

Musical score for "My Pet with Golden Hair" in G major (one sharp) and 2/4 time. The score consists of ten staves. The first staff begins with the tempo marking "Tempo di Schottische." The melody is written in treble clef. The accompaniment is written in bass clef, featuring a steady eighth-note pattern. The score includes various musical notations such as eighth notes, sixteenth notes, and rests. The final staff includes first and second endings, marked "1st." and "2d." respectively.

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## LAST ROSE OF SUMMER.

Musical score for "Last Rose of Summer" in G major (one sharp) and 2/4 time. The score consists of three staves. The melody is written in treble clef. The accompaniment is written in bass clef, featuring a steady eighth-note pattern. The score includes various musical notations such as eighth notes, sixteenth notes, and rests. The final staff includes a first ending, marked "1 bar.".

## SEE SAW. (Waltz.)

13



## McCLOUD'S REEL.

*Very fast.* Tune 4th to B.

## SPRINGFIELD JIG. (A Minor.)



## FATINITZA MARCH.



## GERTURDE POLKA.

By GEO. L. LANSING.

Tune 4th String to B.

First system of musical notation for Gerturde Polka. It consists of five staves of music in 4/4 time, key of D major (two sharps). The notation includes various musical symbols such as treble clef, key signature, time signature, and notes with stems. There are first and second endings marked at the end of the system.

7 bar.

2 b.

D.C. al Fine.

1st. 2d.

## MINNA'S FAVORITE.

Tune 4th to B.

Arr. by G. L. L.

First system of musical notation for Minna's Favorite. It consists of four staves of music in 4/4 time, key of D major (two sharps). The notation includes various musical symbols such as treble clef, key signature, time signature, and notes with stems. There are first and second endings marked at the end of the system.

5 bar.

7 bar.

D.C.



# EVANGELINE.

15

SONG AND DANCE.

By E. E. RICE.

Arr. by G. L. L.



## IN REVIEW QUICKSTEP.

Arr. by G. L. L.

Musical score for 'IN REVIEW QUICKSTEP.' in G major (one sharp) and 2/4 time. The score consists of seven staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The music features a mix of eighth and sixteenth notes, with some measures containing beamed sixteenth notes. The second staff continues the melody. The third staff has a key signature change to two sharps (D major). The fourth staff continues the melody. The fifth staff includes first and second endings, marked '1st.' and '2d.'. The sixth staff is marked '3 bar.' and contains a key signature change to three sharps (A major). The seventh staff concludes the piece with a double bar line and repeat dots.

## OLD TIME JIG.

Tune 4th to B.

Musical score for 'OLD TIME JIG.' in D major (two sharps) and 2/4 time. The score consists of three staves of music. The first staff begins with a treble clef, a key signature of two sharps (D major), and a 2/4 time signature. The music features a mix of eighth and sixteenth notes, with some measures containing beamed sixteenth notes. The second staff continues the melody. The third staff concludes the piece with a double bar line and repeat dots.

# HOME, SWEET HOME.

17

4 b. p. 1 b. p. - - 2 b. p.

D.S. from 8 to Fine.

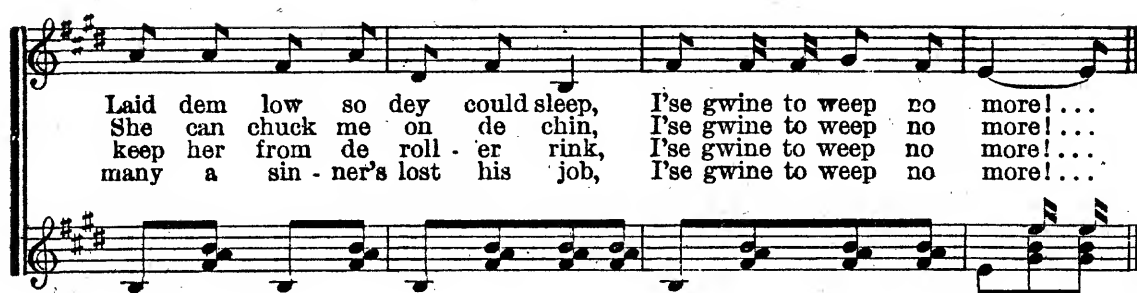
## I'VE GWINE TO WEEP NO MORE.

By F. BELASCO.  
Arr. by G. L. L.

1. De good book tells you not to mo'an, I've gwine to weep no more.  
2. De Jer - sey Li - ly's com - ing back, I've gwine to weep no more.  
3. Oh, way up yon - der in de sky, I've gwine to weep no more.  
4. I've sung you chil - dren all e - nuff, I've gwine to weep no more. A De


Dug dem ta - ters, shuck dat corn, I've gwine to weep no more,  
Robe me in a seal - skin sacque, I've gwine to weep no more,  
roll - er rink - er I can spy, I've gwine to weep no more, I'll  
road to Wash - ing - ton am ruff, I've gwine to weep no more, De

Laid my sins a - way to keep, I've gwine to weep no more,  
Deck my breast wid dia - mond pin, I've gwine to weep no more,  
give my wife a sooth - ing drink, I've gwine to weep no more, To  
days am done to steal and rob, I've gwine to weep no more, And



Laid dem low so dey could sleep, I'se gwine to weep no more!...  
 She can chuck me on de chin, I'se gwine to weep no more!...  
 keep her from de roll - er rink, I'se gwine to weep no more!...  
 many a sin - ner's lost his job, I'se gwine to weep no more!...

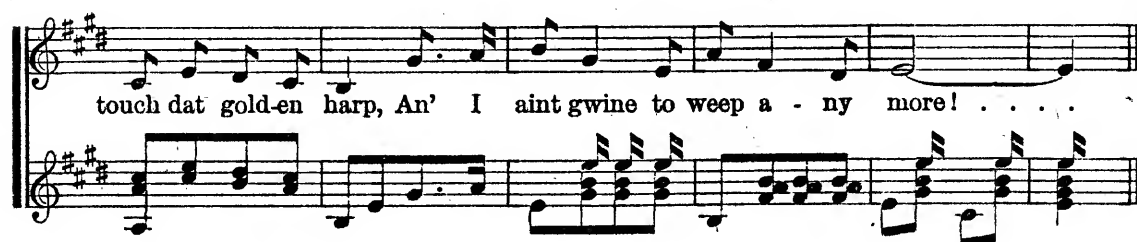
REFRAIN.



Den fare you well, I'se gwine for to join dat gold-en band, Good-bye, I'm gwine to

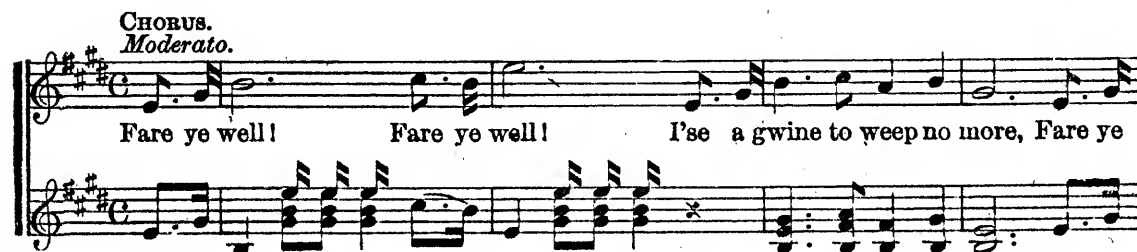


walk dat gold-en floor, . . . . I'll take my ban - jo wid me and I'll



touch dat gold-en harp, An' I aint gwine to weep a - ny more! . . . .

CHORUS.  
Moderato.



Fare ye well! Fare ye well! I'se a gwine to weep no more, Fare ye

ad lib.



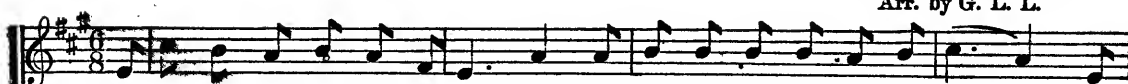
well, Fare ye well! I'se a gwine to weep no more, "Good-bye!"



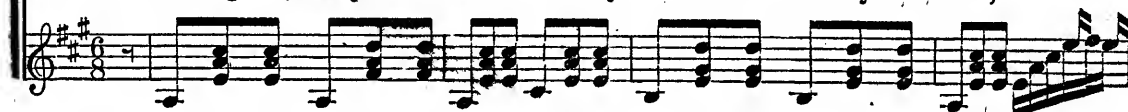

# BRING BACK MY BONNIE TO ME.

19

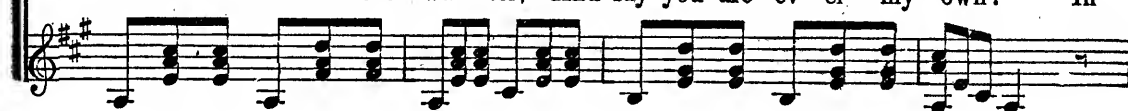
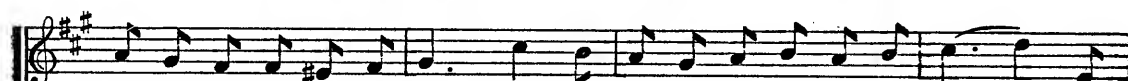
By H. J. FULMER.  
Arr. by G. L. L.



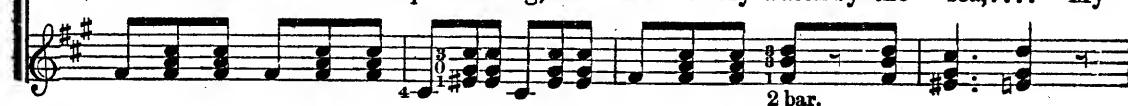
1. My bon-nie lies out on the o - cean, While sad - ly I wait on the shore; He  
2. He left me when ro - ses were fad - ing, To bid me farewell, for a while; My  
3. Then, darling one, can you for-sake me? My life is so wea - ry and lone; Oh!


wander'd a - way o'er the bil - low, I'm long-ing to see him once more! He  
heart is so wea - ry and lone - ly, Be - reft of his beau - ti - ful smile, I  
send me a word o'er the wa - ter, And say you are ev - er my own! In

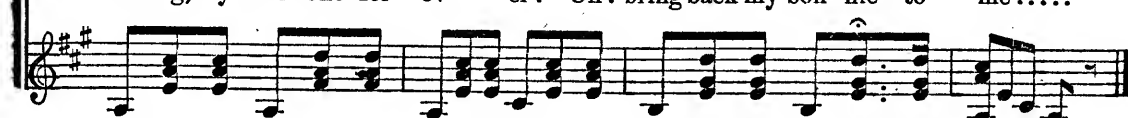
comes to my heart in bright vis - ions, His face like an an - gel's I see!.... And  
stray where the bil - lows are dash - ing, And won - der where now he can be;.... My  
sor - row and tears I'm re - pin - ing, And sad is my watch by the sea,.... My



2 bar.



still do I sigh in my dream - ing, Oh! bring back my bon - nie to me!....  
heart to the waves ev - er whis - pers, Oh! bring back my bon - nie to me!....  
dar - ling, my dear one for - ev - er! Oh! bring back my bon - nie to me!....



**f** CHORUS.



Bring back, bring back, Bring back my love o'er the sea!....



**p** *rall.*



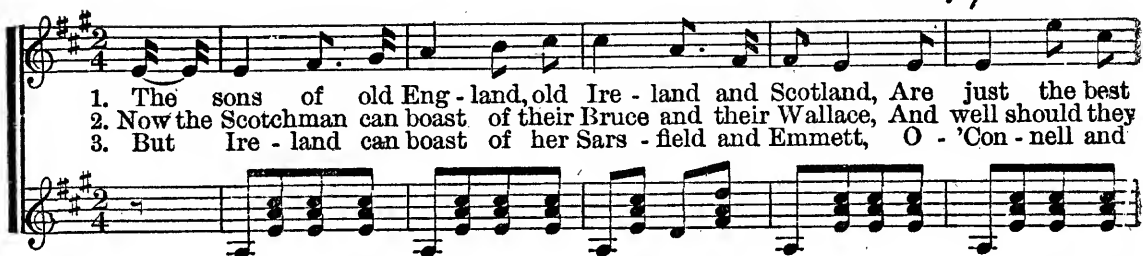
Bring back, bring back, Bring back my bon - nie to me!....



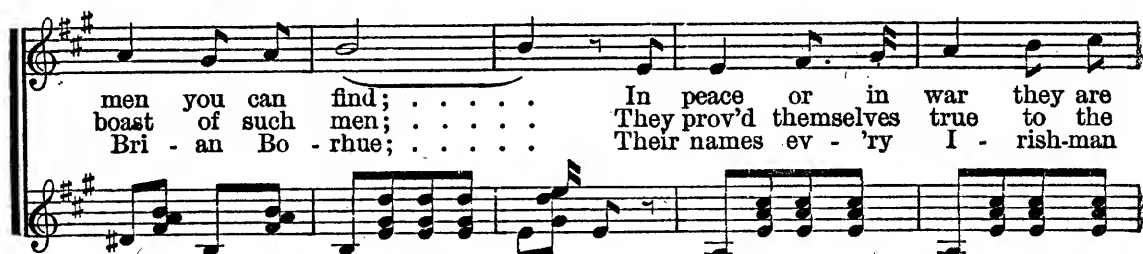
## THE SHAMROCK, THISTLE AND ROSE.

By WM. J. ALLEN.

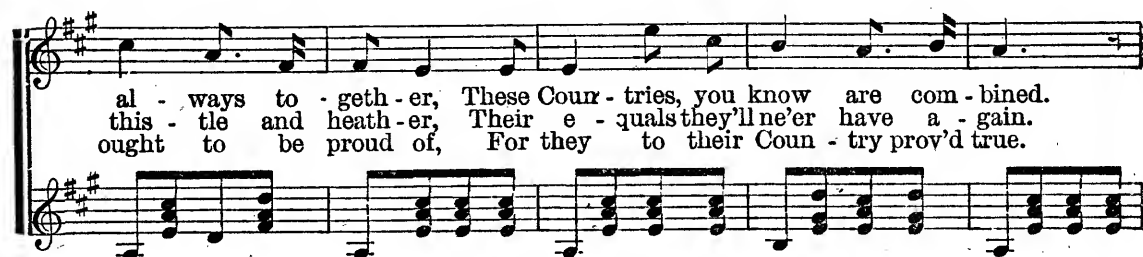
Arr. by G. L. L.



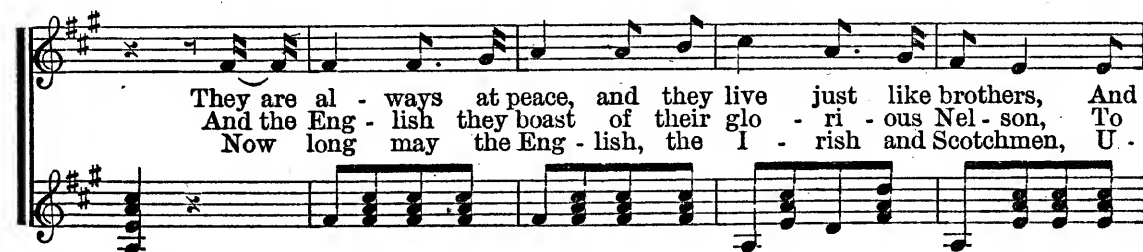
1. The sons of old Eng-land, old Ire-land and Scotland, Are just the best  
 2. Now the Scotchman can boast of their Bruce and their Wallace, And well should they  
 3. But Ire-land can boast of her Sars-field and Emmett, O - 'Con-nell and



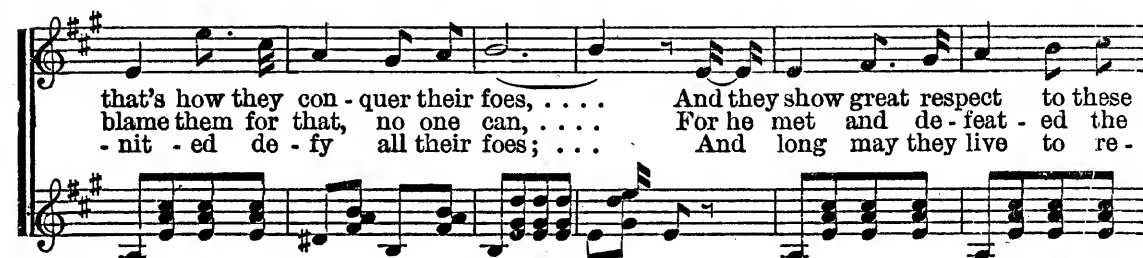
men you can find; . . . . . In peace or in war they are  
 boast of such men; . . . . . They prov'd themselves true to the  
 Bri-an Bo-rhue; . . . . . Their names ev-'ry I-rish-man



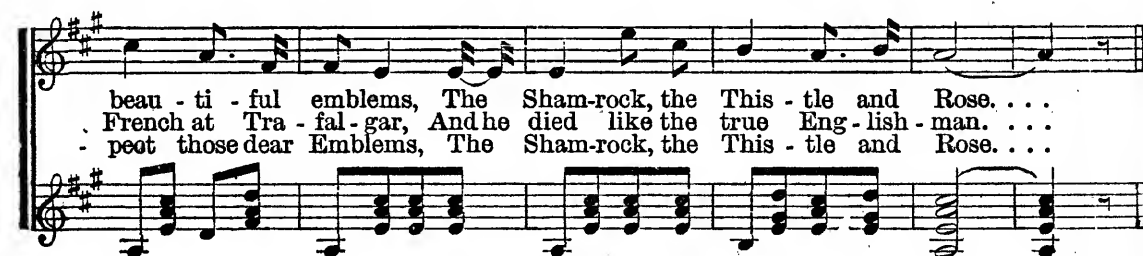
al-ways to-gether, These Cour-tries, you know are com-bined.  
 this-tle and heath-er, Their e-quals they'll ne'er have a-gain.  
 ought to be proud of, For they to their Coun-try prov'd true.



They are al-ways at peace, and they live just like brothers, And  
 And the Eng-lish they boast of their glo-ri-ous Nel-son, To  
 Now long may the Eng-lish, the I-rish and Scotchmen, U-



that's how they con-quer their foes, . . . . . And they show great respect to these  
 blame them for that, no one can, . . . . . For he met and de-feat-ed the  
 -nit-ed de-fy all their foes; . . . . . And long may they live to re-



beau-ti-ful emblems, The Sham-rock, the This-tle and Rose. . . .  
 French at Tra-fal-gar, And he died like the true Eng-lish-man. . . .  
 -peat those dear Emblems, The Sham-rock, the This-tle and Rose. . . .

## CHORUS.

Where is the Scotchman that don't like the Thistle? Where is the  
 Yet there may be a Scotchman that don't like the Thistle, There may be an  
 Then where is the Scotchman that don't like the Thistle? Where is the

Englishman that don't love the Rose? Where are the true heart-ed  
 Englishman that don't love the Rose? But find me the true heart-ed  
 Englishman that don't love the Rose? Show me the true heart-ed

son of old Ire-land? That don't love the land where the Sham-rock grows.  
 son of old E-rin, That don't love the land where the Sham-rock grows.  
 son of old E-rin, That don't love the land where the Sham-rock grows.

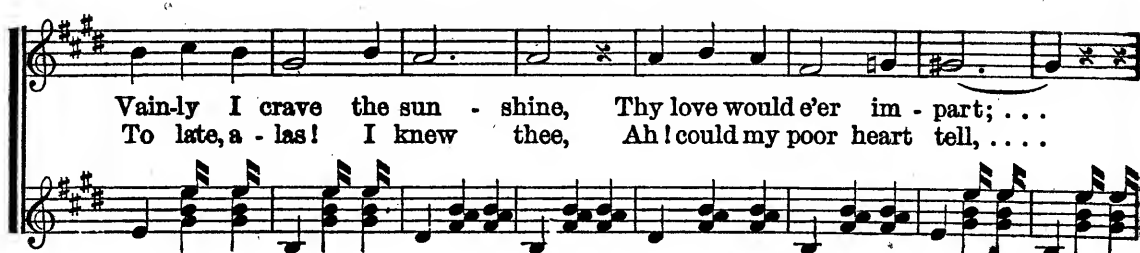
## ONLY TO SEE YOU DARLING.

By D. I. PENDER.

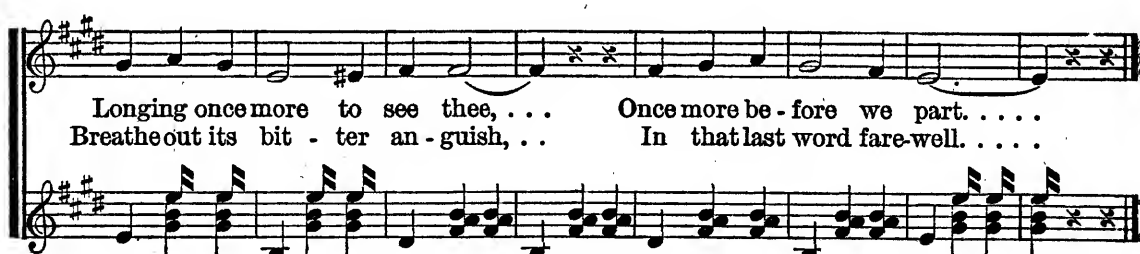
Arr. by G. L. L.

1. On-ly to see you dar - ling, On-ly to hear your voice; . . .  
 2. Gone is the sun - lit fu - ture, Vis-ion of joy too bright; . . .

E - ven its faint - est whis-per, . . . Would make my heart re - joice, . . .  
 Now ev - 'ry gleam hath fad - ed, . . . Vanish'd in dark - est night, . . .

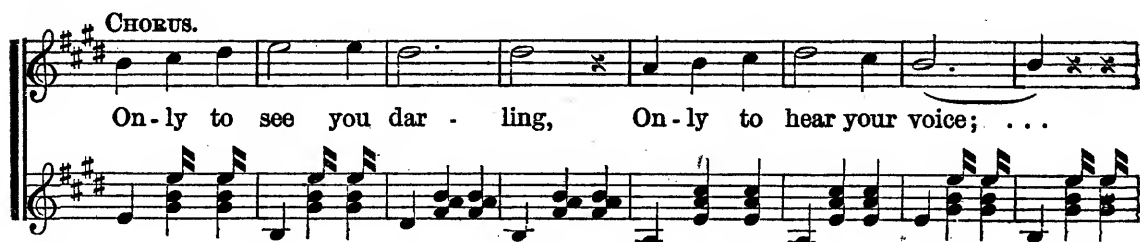


Vain-ly I crave the sun - shine, Thy love would e'er im - part; ...  
To late, a - las! I knew thee, Ah! could my poor heart tell, ....

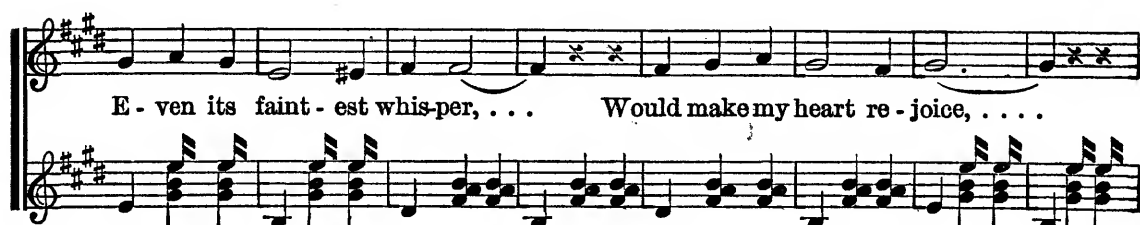


Longing once more to see thee, ... Once more be - fore we part. ....  
Breathe out its bit - ter an - guish, .. In that last word fare-well. ....

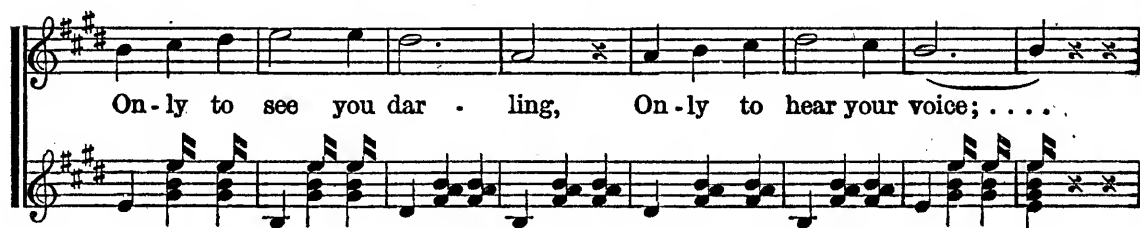
CHORUS.



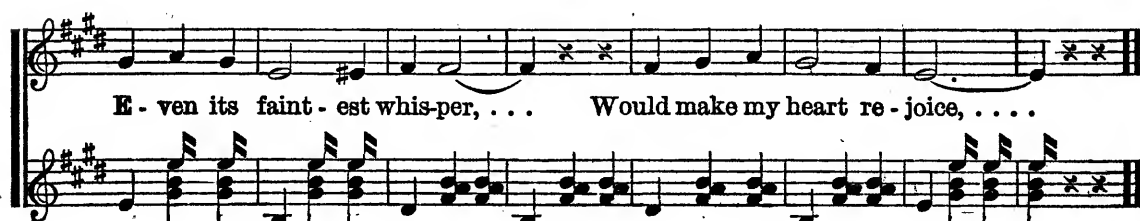
On - ly to see you dar - ling, On - ly to hear your voice; ...



E - ven its faint - est whis - per, ... Would make my heart re - joice, ....



On - ly to see you dar - ling, On - ly to hear your voice; ....



E - ven its faint - est whis - per, ... Would make my heart re - joice, ....



# PEEK-A-BOO!

23

By WM. J. SCANLAN.

Arr. by G. L. L.

1. On a cold win-ter's ev'-ning, when bus'-ness is done, And to your home you re-  
 2. Oh, my heart's always light when at home with my wife, There joy and peace ev-er  
 3. When the sunshine of youth fades, and age bends us low, Joys, like the birds, flown a-

- tire,.... What a pleas-ure it is to have a bright bouncing boy, One whom you love to ad-  
 reign;.. With my boy on my knee I'm as happy as can be, I never knew care or  
 way; .. Then the smiles of our children ev-er brighten the path, Leading where lov'd ones do

- mire; You hug him, and kiss him, you press him to your heart, What joy to your bosom 'twill  
 pain; He's pretty, he's gentle, he's kind and he is good, And ev-'ry thing nice, him I  
 stray, The mu-sic and laughter we ev-er love to hear, Will beam like a rain-bow in

bring; Then you place him on the carpet, And you'll hide behind the chair, And to please him you'll commence to  
 bring; Oh, if he attempts to cry When I am standing by, Just to please him I commence to  
 spring; By the fire-side at night, With our hearts so free and light, We will lis-ten while our children

*Tempo di Valse.*

sing;.... Peek-a-boo! peek-a-boo! Come from behind the chair;....  
 2 bar.

1st. 2d.  
 Peek-a-boo! peek-a-boo! I see you hid-ing there, Oh, you ras-cal. there....

1. We'll bid all our dear friends good bye,..... We're leav-ing Old Ire-land to -  
 2. The big ship is wait-ing be - low,..... And grief fills my soul to de -

day, ..... But long for our sweet home we'll sigh,..... And  
 part, ..... But there we'll meet for - tune I know, ..... So

weep in the land far a - way, ..... The sod of my birth still I  
 No - rah my darl - ing take heart, ..... 'Tis sad to leave moth - er and

love ..... Its mem'-ry no pain can de - stroy, ..... And true as the  
 home ..... But you are my com - fort and joy ..... Then say o'er the

stars up a - bove, Will.... be dear, your Bar - ney Mc - Coy .....  
 o - cean you'll roam, Nor.... part with your Bar - ney Mc - Coy .....

**CHORUS.**

Then, dry all your tears Norah, dear! ... Oh, come with your own darling boy! ... There's

nothing but mis - ery here, You'll be hap - py with Bar - ney Mc - Coy .....

# PRETTY LITTLE DARK BLUE EYES.

25

By GUS. WILLIAMS.

Arr. by G. L. L.

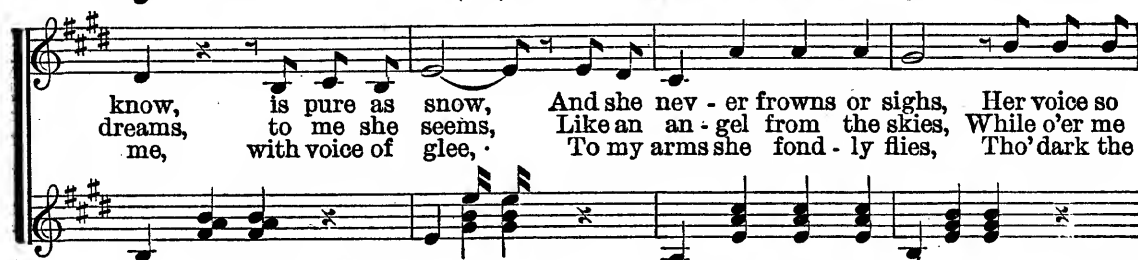


1. There is a girl, a little pearl, And of her to you I'll sing; So fair and  
 2. At night and day, she's ev-er gay, And her laughter ringing clear, Makes care de-  
 3. When far a-way, from her I stray, Still her image dwells with me, In ev'-ry

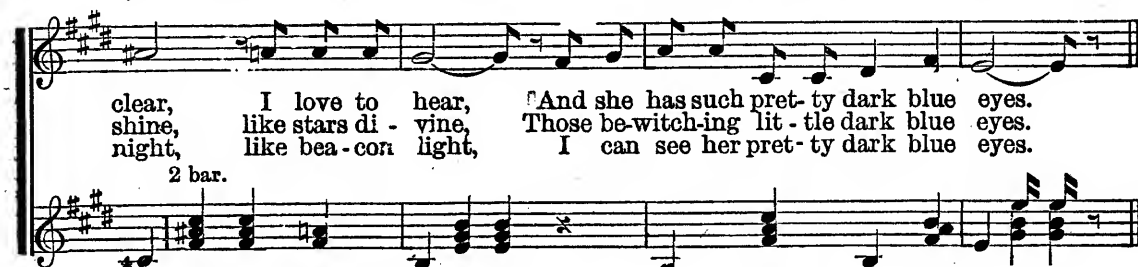


bright, She brings de-light, To her fond-ly I will cling; Her heart, I  
 - part, And glad the heart, There is sunshine when she's near; In hap-py  
 place. Her ro-sy face, Fair and smil-ing I can see; She welcomes

2 bar. . . . .



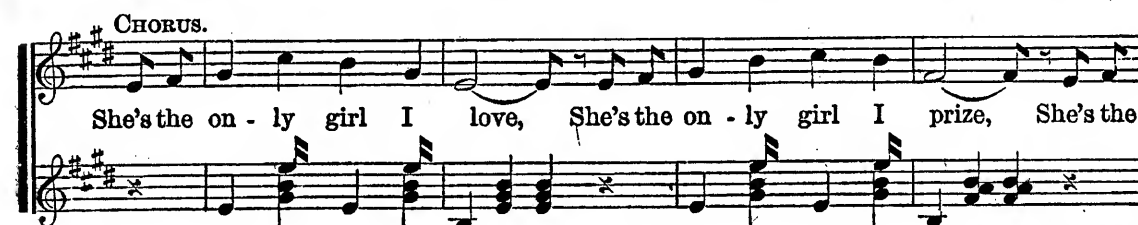
know, is pure as snow, And she nev-er frowns or sighs, Her voice so  
 dreams, to me she seems, Like an an-gel from the skies, While o'er me  
 me, with voice of glee, To my arms she fond-ly flies, Tho'dark the



clear, I love to hear, And she has such pret-ty dark blue eyes.  
 shine, like stars di-vine, Those be-witch-ing lit-tle dark blue eyes.  
 night, like bea-con light, I can see her pret-ty dark blue eyes.

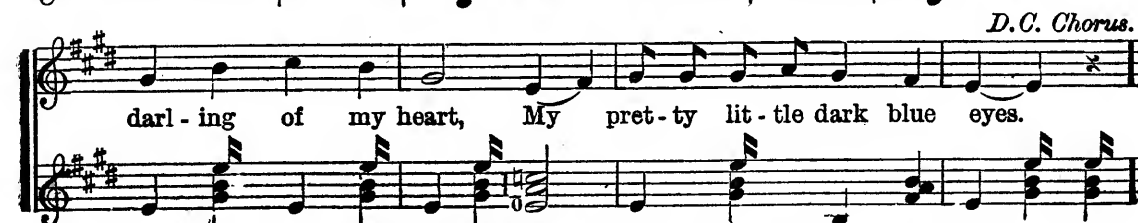
2 bar.

CHORUS.



She's the on-ly girl I love, She's the on-ly girl I prize, She's the

*D. C. Chorus.*



darl-ing of my heart, My pret-ty lit-tle dark blue eyes.

## SWEETHEARTS AND WIVES.

As sung by J. CARROLL JOHNSON.

Arr. by G. L. L.

1. 'Mid the smiles of bright eyed lass-es, And the sight of dear old friends, When the mer-ry  
2. Stand-ing here I see be-fore me, Dear old Pals I've known for years, Tho' you're not all

clink of glass-es, In some jol-ly cho-rus blends, At the cheer-ful lit-tle par-ty,  
mar-ried, sure-ly You all love the lit-tle dears! Troubles shar'd are eas-ier car-ried,

With a kind and genial host, Oft with voices strong and hearty, Have we join'd in this old toast.  
Wedded life's the happier lot, Some who're single, wish they'd married, Some who've married wish they'd not.

**CHORUS. *Tempo di valse.***

Sweethearts and wives, Sweethearts and wives! Girls are the joy of all our lives, When

**D.C. Chorus.**

pret-ty lips kiss, Oh, my what bliss, Who can re-sist the darl-ings?

3 Adam soon came to decide,  
He must his lonely life relieve,  
Who can tell where you or I'd be?  
But for his fair sweetheart Eve!  
Now it follows, but no laughter,  
From this Gospel truth evince,  
Man came first and woman after,  
She's been after him ever since.

4 Let cold cynics rail at woman,  
They're but ill conditioned churls,  
Be assured that man is no man,  
Who has never cared for girls,  
May we love and oft caress them,  
They're the "Sweetmeats" of our lives,  
Then let's toast "The Girls," God bless them!  
First our "Sweethearts, then our Wives."

# DANCING IN THE BARN.

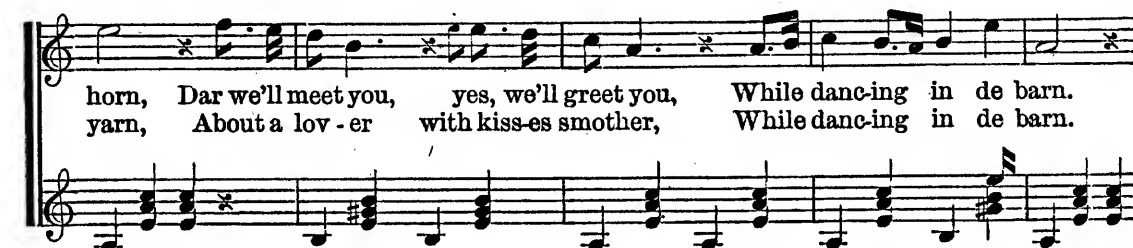
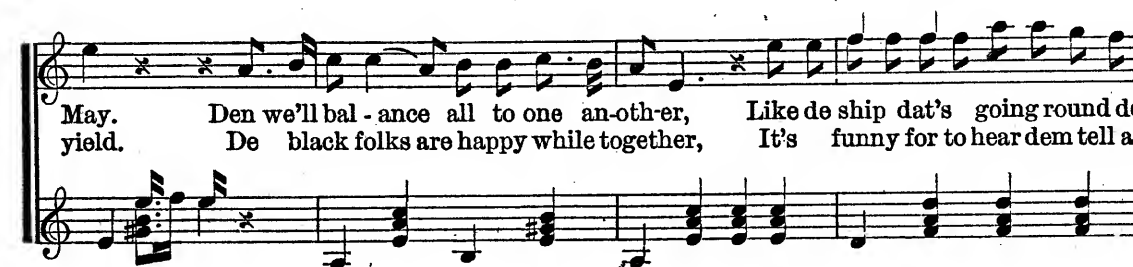
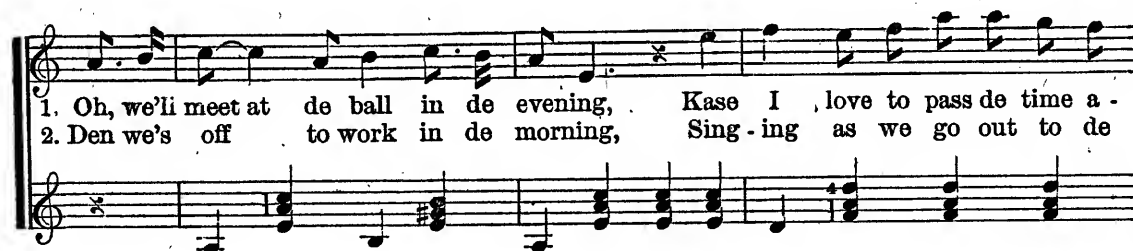
27

SONG AND CHORUS.

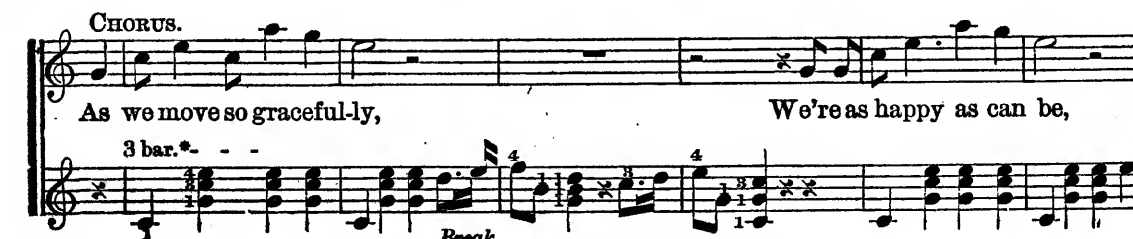
Words by ANDY McKEE.

Melody by TURNER & ORRIN.

Arr. by G. L. L.



CHORUS.



Break.

Copyright, MDCCLXXXV, by T. B. HARMS & Co.

## DANCING IN THE BARN.

Denswing your partners all togeth-er, Kase now's the time for you to

learn, Ban - jo's ringing, niggers singing, And danc - ing in de barn.

DANCE.

1st.

2d.

The musical score for 'Dancing in the Barn' is written for guitar. It features a melody line and a guitar accompaniment line. The melody line includes lyrics and is marked with '1st.' and '2d.' for first and second endings. The guitar accompaniment line includes triplets and other rhythmic markings.

## THERE'S A LIGHT IN THE WINDOW.

By BOBBY NEWCOMB.

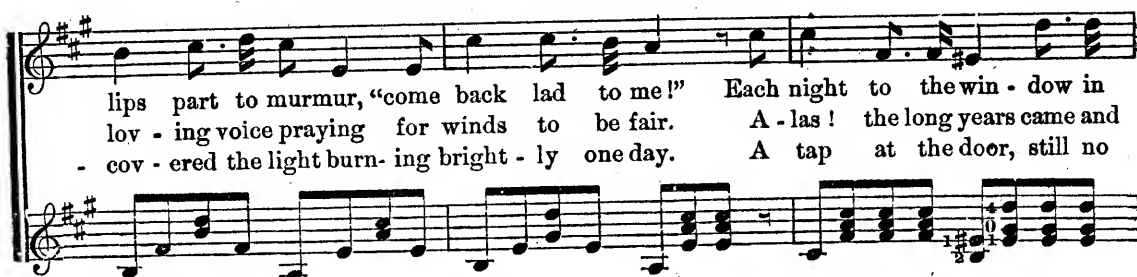
Arr. by G. L. L.

1. There's an old fashioned homestead that stands by the sea, And a fond lov - ing mother full  
 2. Oh, the sto - ry is sim - ple oft told in a day, It was on - ly a sail or, who  
 3. The light in the window, in calm or in storm, Was nev - er extinguished till

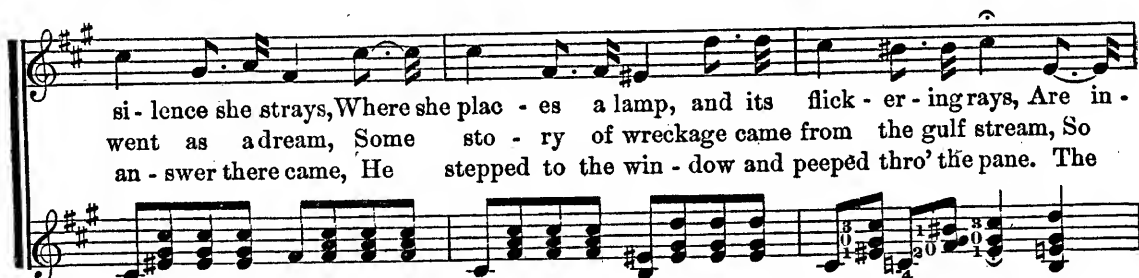
three score and three, Whose sad tear - ful eyes wan - der far o'er the lea, As her  
 sailed far a - way, And part - ed from moth - er, whose heart beat with care, And a  
 bright, ear - ly morn, A neigh - bor, who chanc'd by the win - dow to stray, Dis -

The musical score for 'There's a Light in the Window' is written for guitar. It features a melody line and a guitar accompaniment line. The melody line includes lyrics and is marked with '1.', '2.', and '3.' for the first, second, and third endings. The guitar accompaniment line includes triplets and other rhythmic markings.

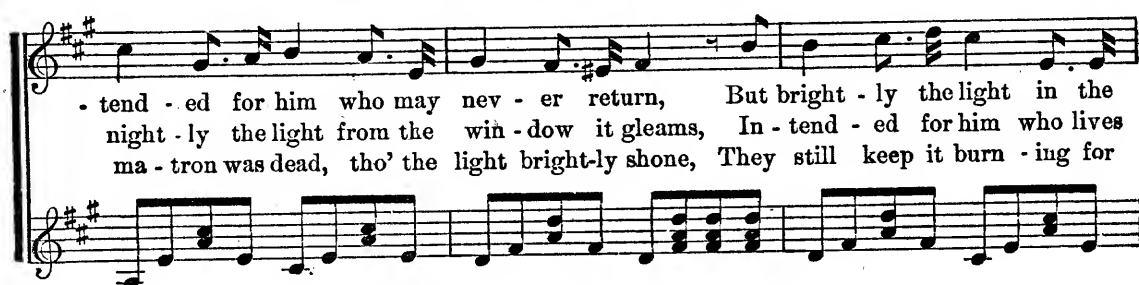




lips part to murmur, "come back lad to me!" Each night to the win - dow in  
lov - ing voice praying for winds to be fair. A - las! the long years came and  
- cov - ered the light burn - ing bright - ly one day. A tap at the door, still no

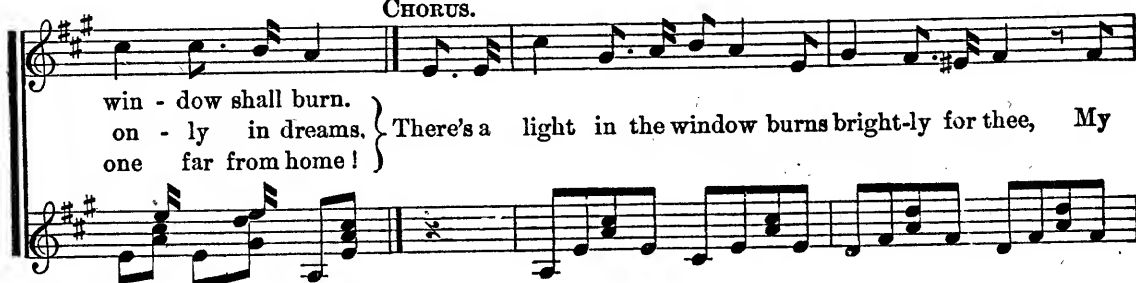


si - lence she strays, Where she plac - es a lamp, and its flick - er - ing rays, Are in -  
went as a dream, Some sto - ry of wreckage came from the gulf stream, So  
an - swer there came, He stepped to the win - dow and peeped thro' the pane. The

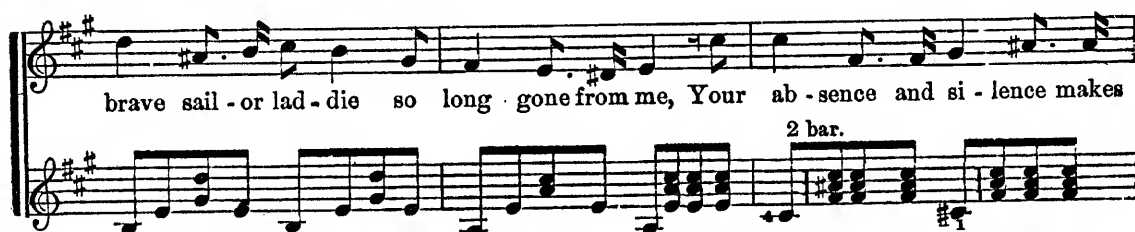


- tend - ed for him who may nev - er return, But bright - ly the light in the  
night - ly the light from the win - dow it gleams, In - tend - ed for him who lives  
ma - tron was dead, tho' the light bright - ly shone, They still keep it burn - ing for

## CHORUS.



win - dow shall burn.  
on - ly in dreams. } There's a light in the window burns bright - ly for thee, My  
one far from home! }



brave sail - or lad - die so long gone from me, Your ab - sence and si - lence makes  
2 bar.



*rall.* *f* mother's heart yearn, So bright - ly the light in the win - dow shall burn. *rit.*

## I'LL AWAIT MY LOVE.

By FRANK HOWARD.

Arr. by G. L. L.

1. She stood a-lone on the  
2. She stood a-lone on the

shore, Her eyes grew dim with tears, As she kissed her hand to  
shore, With heav-y heart so sad, While her soul went out in

me, ... Perhaps the last for years, She watch'd the sails un-furl,.... Then  
pray'r, For her dear sail-or lad, With trembling voice she cried,.... Oh

*f*  
breath'd her vows a-new,.... While faint-ly I could hear, ... The sweet words I'll be  
God! I pray to thee,.... To shield my dar-ling boy,.... From storm and wreck at

true,.... } The winds bring out to sea, This song from her to me.....  
sea,.... }

*Tempo di valse.*

I'll a-wait my love! I'll a-wait my love! And I'll be as true as the stars a-bove,

*cres* - - - *cen* - do. *f*  
.... I'll await my love, I'll a-wait my love, I'll a-wait my sail-or boy....

## 31.

Music by H. J. FULMER.  
Arr. by G. L. L.

1. Jen - ny, my own true loved one, I'm go - ing far from thee,  
2. Jen - ny, when far from thee, love, I'm on the o - cean deep,  
3. Jen - ny, I'll keep your im - age With-in my heart so true,

Out on the bound-ing bil - lows, Out on the dark blue sea, . . .  
Will you then dream of me? love, Will you your prom - ise keep? . . .  
Each thought of mine for - ev - er Still, love, shall be of you, . . .

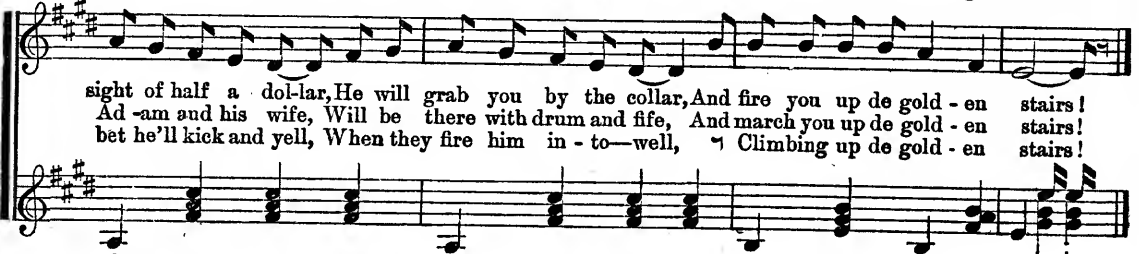
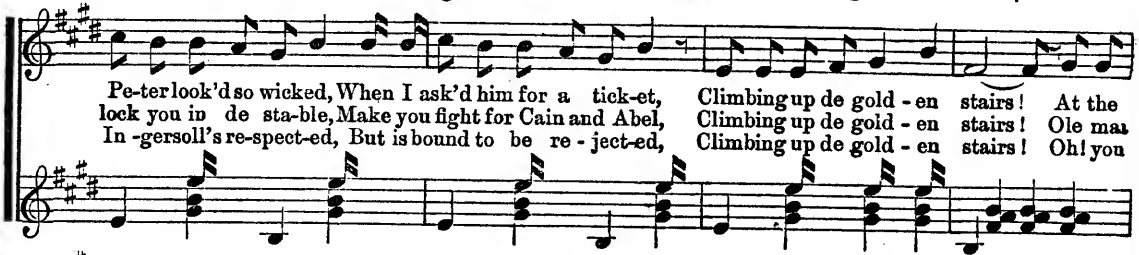
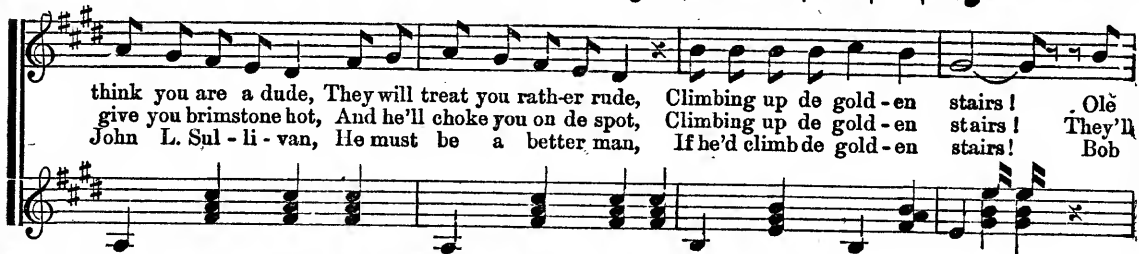
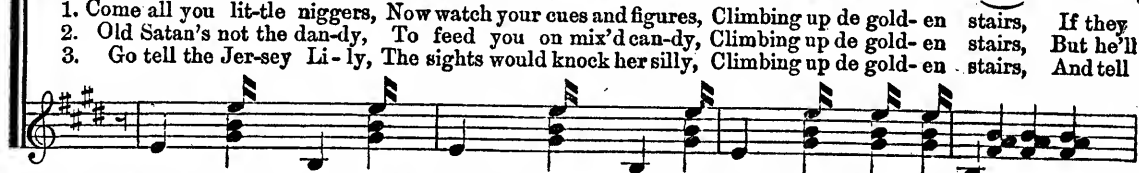
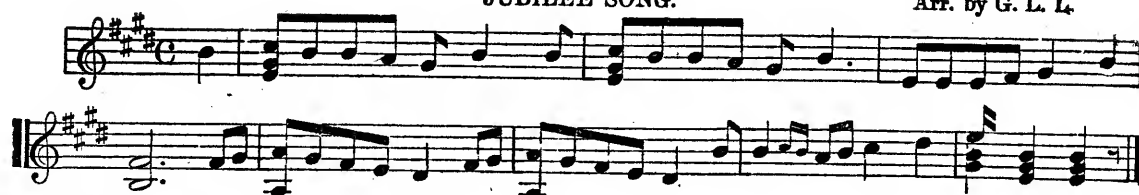
How I will miss you my dar - ling? There when the storm is raging high, . . .  
And will I come to you dar - ling, Take courage, dear, and never sigh, . . .  
Dry then your tear-drops, my dar - ling, Soon will the night of sorrow fly; . . .

Jen - ny my own true loved one, Wait 'till the clouds roll by. . . .  
Gladness will fol - low sor - row, Wait 'till the clouds roll by. . . .  
Cheer up, and don't be lone - ly, Wait 'till the clouds roll by. . . .

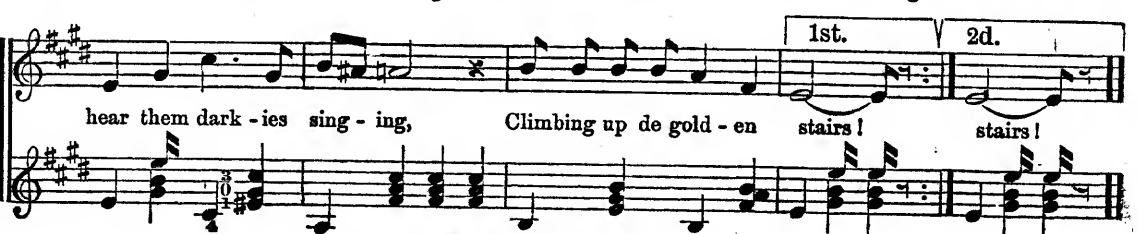
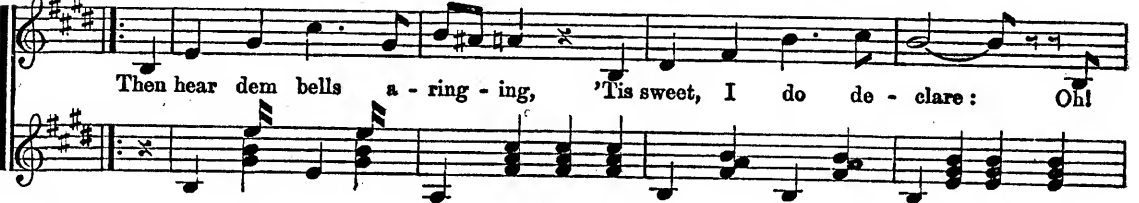
**f** CHORUS. *p*  
Wait 'till the clouds roll by, Jen - ny, Wait 'till the clouds rolls by,  
Jen - ny my own true loved one, Wait 'till the clouds roll by. . .

## CLIMBING UP DE GOLDEN STAIRS.

JUBILEE SONG.

F. HEISER.  
Arr. by G. L. L.

## CHORUS.



## LITTLE DARLING DREAM OF ME.

SERENADE.

J. P. SKELLY.

*Moderato.*

1. Lit - tle darling dream of me, . . . While the stars are soft-ly gleam - ing,  
 2. Lit - tle darling dream of me, . . . When in absence I am lone - ly,



When I'm far a - way from thee, . . . Keep me still with-in thy dream - ing,  
 Love will bring me back to thee, . . . For thy beau-ty I live on - ly,



Tho' I wan-der from thy side. . . Still in spir - it I am near thee,  
 Slum - ber, free from ev - 'ry care, . . . And at dawn a-wake light heart - ed,

*rall.*

True to thee whate'er be - tide; . . . Waiting with my love to cheer thee!  
 On thy lips this gen-tle pray'r; . . . "May we nev-er-more be part - ed!"



## LITTLE DARLING DREAM OF ME.

SOLO or DUET.

SOLO or SOP.

ALTO.

Sweetly dreaming, smil-ing, beaming, Brightest visions come to thee. . . . .

*pp*

While the stars are soft-ly gleam - ing, Lit - tle dar - ling dream of me. . . . .

*f* *p* *rall.*

## MY NELLIE'S BLUE EYES.

WALTZ SONG.

W. J. SCANLAN.

*Tempo di Valse.*

1. My dear Nel - lie's eyes are blue, Hair of bright and gold - en hue;  
2. When I first saw Nel - lie's home, Where the moonbeams soft - ly shone;

3 bar.

Like her heart, her eyes are true, My Nel - lie, my own, . . . . .  
From my heart, a lov - er's moan, My Nel - lie, my own, . . . . .



Nev - er lived a queen so fair, With my Nel - lie life I'd share,  
Fair - er seem'd this world to me, Whilst the wind blew o'er the lea,

3 bar.

By her side I know no care, My Nel - lie, my own, . . . .  
Words and kiss - essweet for me, My Nel - lie, my own, . . . .

Ne'er was cull'd from na - ture's bow'r, Half so rare or sweet a flow'r,  
Like a rose refresh'd with dew, My sad heart when won by you,

3 bar.

Tho' we've cull'd them, hour by hour, My Nel - lie, my own. . . . .  
An - gel words said, "thou art true!" My Nel - lie, my own. . . . .

*rall.*

My Nel - lie's blue eyes, . . . . My Nel - lie's blue eyes, . . . .

*a tempo.*

Brighter than stars that shine at night, My Nel - lie's blue eyes. . . .

## SELECTIONS FROM THE "MIKADO."

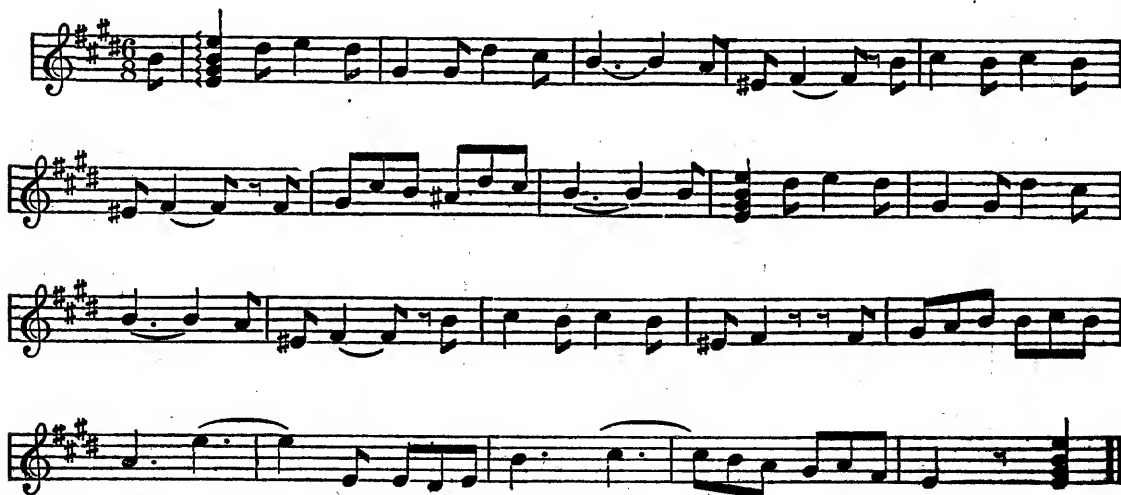
## TIT-WILLOW SONG.



## THE FLOWERS THAT BLOOM IN SPRING.



## A WAND'RING MINSTREL.



# 22d REGIMENT MARCH.

37



## MANDOLINA.

### MEXICAN SERENADE.

*Allegretto grazioso.*





A musical score for mandolin, page 38. The score consists of 11 staves of music in G major (one sharp). The notation includes various rhythmic values, accidentals, and dynamic markings. The piece concludes with a double bar line and repeat signs.

**Staff 1:** Treble clef, G major. Rhythmic pattern of eighth and sixteenth notes.

**Staff 2:** Treble clef, G major. Rhythmic pattern of eighth and sixteenth notes.

**Staff 3:** Treble clef, G major. Rhythmic pattern of eighth and sixteenth notes. Ends with a double bar line and repeat signs.

**Staff 4:** Treble clef, G major. Rhythmic pattern of eighth and sixteenth notes.

**Staff 5:** Treble clef, G major. Rhythmic pattern of eighth and sixteenth notes. Ends with a double bar line and repeat signs.

**Staff 6:** Treble clef, G major. Rhythmic pattern of eighth and sixteenth notes. Ends with a double bar line and repeat signs.

**Staff 7:** Treble clef, G major. Rhythmic pattern of eighth and sixteenth notes. Ends with a double bar line and repeat signs.

**Staff 8:** Treble clef, G major. Rhythmic pattern of eighth and sixteenth notes. Ends with a double bar line and repeat signs.

**Staff 9:** Treble clef, G major. Rhythmic pattern of eighth and sixteenth notes. Ends with a double bar line and repeat signs.

**Staff 10:** Treble clef, G major. Rhythmic pattern of eighth and sixteenth notes. Ends with a double bar line and repeat signs.

**Staff 11:** Treble clef, G major. Rhythmic pattern of eighth and sixteenth notes. Ends with a double bar line and repeat signs.

**Dynamic markings:** *p* (piano) appears on the 6th staff. *f* (forte) appears on the 5th staff. *D.C. al Fine.* appears on the 11th staff.

**Other markings:** **FINE.** appears above the 5th staff.

## MADAM PIPER MARCH.

## INTRODUCTION.



## MARCH.



1st. 2d.

TRIO.

D.C.

CODA.

*ff*

The musical score is written for a single melodic line on a treble clef staff. The key signature consists of three sharps (F#, C#, G#), and the time signature is 2/4. The score is divided into several sections: an initial section with first and second endings, a Trio section, a section marked 'D.C.' (Da Capo), a Coda section, and a final section marked 'ff' (fortissimo). The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings.



